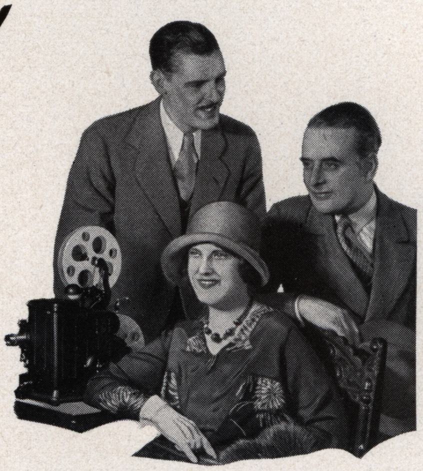
The CINÉ-KODAK News

JULY-1930

A Special Exhibition



of Home Movies in FULL COLOR *at* CINÉ-KODAK DEALERS' NOW . . . *see them*

Nothing that this page can say or show can fully reveal the beauty of home movies in color, made with Ciné-Kodak. For Kodacolor is the greatest single triumph in the history of photography.

Every Color the eye can see is reproduced on the Screen in Home Movies . . . taken as easily as a Snapshot . . .

WHAT about home movies in color? Are they hard to make? Can *you* make them? What do you do to get them?

Go today to your nearest Ciné-Kodak dealer and see Kodacolor — amateur-taken movies in *full color!*

Typical films in full color are now on exhibition daily at Ciné-Kodak dealers' throughout the United States and Canada. To see these wonderful full-color pictures is truly a revelation.

Easy as Snapshots!

You take them as easily and as simply as the ordinary snapshot. They reproduce, exactly, *every color the eye sees,* precisely as those colors are.

That means your children *exactly* as they are today — your mother just as she is today. Every scene of your travels. Movies that are life itself — for color and motion are the two things that really picture life.

Now, both are combined in the most amazing of all developments in home movies. Movies that are closer to life than anything known before. Yet so simple that a child can take them.

The same Ciné-Kodak (B or BB *f*.1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color, and they are really astonishingly easy to make. You simply use a Kodacolor Filter and Kodacolor Film when making or projecting movies in color.

If you can look through a finder and press a lever, you can take these amazingly beautiful pictures. Then send the film to any Eastman processing station. In a few days it comes back to you, ready for projection . . . *at no additional cost;* the charge for developing is included in the price of the film.

And Kodacolor Film has recently been reduced in price. The 50-foot roll, formerly priced at $6, now costs $4.75. The new 100-foot roll costs but $9.

Ask to see Kodacolor

See what wonders are now offered you by the same Eastman men who so simplified photography that any child can take snapshots. See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers. Visit your dealer today. Eastman Kodak Company, Rochester, N. Y.

KODACOLOR

Home Movies in Full Color

The
CINÉ-KODAK
News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 2.

JULY 1930

Name It » » And You Can Have It

WE WONDER if you have ever paused to consider our reasons for sending the News to you each month?

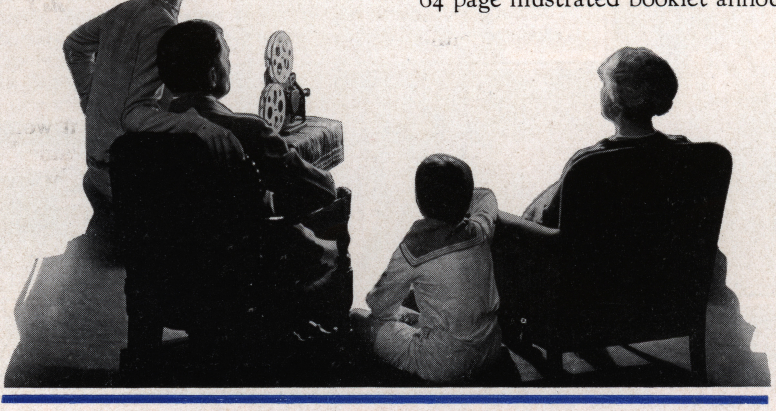
Or your reasons for reading it?

One answer to the first question is that *we* want you to enjoy your home movie outfit. Now, why do *you* read the Ciné-Kodak News?

Because it is entertaining? Instructive? Aids you in improving your home movies? Or don't you attach much importance to it at all?

We would like to know.

For one thing, we want to shape its news contents to the pattern of your wishes. And you, therefore, are offered the opportunity of having this publication—your publication—as you wish it. You see, it's not very easy for us to know what you do want in the way of news contents unless you tell us. If we had a paid circulation, this would be a simple matter. The slightest misstep would be paralleled by a drop in circulation. But we haven't. How, then, are we to know whether we are hitting the nail of your interest on the head or not, unless you write us? On pages 6 and 7 of this issue we acknowledge many of the letters recently received. Their number is quite flattering, and so are their contents in the majority of the cases. But they represent but a minute fraction of our total readers. Were the individuals represented by the names on our mailing list grouped into one community, they would about equal the population of cities such as Nashville, Tennessee, or Hamilton, Ontario. The News goes to camera users on every continent and in every country in the world—the British Isles excepted. There, Kodak, Limited has its own publication covering the British Isles and some of its territorial possessions.



Back in our February number we announced that our readers, in their entirety, had been appointed contributing editors of the News. The responses were many and inspiring. The results, we trust, have been apparent in our succeeding issues. *All* the ideas sent us were not practical, but they were appreciated and, incidentally, acknowledged.

The series of articles on home movie titling is the result of several letters from readers. One article was prepared to plumb your interest. The immediate response definitely established the demand and, after considerable experimentation, a series of articles on this engrossing pastime was prepared.

For three months we devoted space to Continuity, illustrated by two outlines each month. This also was suggested by several of you. Once again the response justified increased attention to the subject, and "Your First Fifty Pictures"—the 64 page illustrated booklet announced in the News last month—was published and offered to our readers without charge.

The News will continue to come to you each month. We want you to read it. Surely you have some preferences in regard to its news contents.

We await your pleasure.

Then, too, let us know what *you* are doing with your camera—our other readers will appreciate this.

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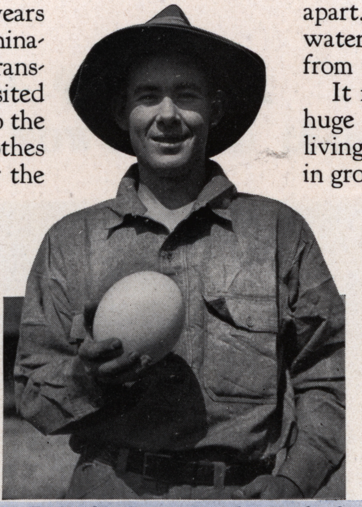
Big Game and a Little Ciné-Kodak

By Richard L. Sutton, Jr., A. M., M. D., F. R. G. S.

THE careful preparations of three years reached the initial stage of their culmination when Dad and I clambered aboard a transatlantic liner last June. As our luggage was deposited on deck, the "Resolute" settled a foot deeper into the smooth water alongside. What with civilized clothes for daytime and evening wear, tropical outfits for the veldt, guns, pistols, and ammunition for safety's sake, one entire trunkful of film packs for our Graflex Cameras and 5,000 feet of Ciné-Kodak Panchromatic Film—which we had the Eastman Company put up for us in tropical tins for my Model B *f*.1.9 Ciné-Kodak—and toilet articles for a five months' sojourn among people whose language has no word for soap, it was quite some equipment.



Dr. Richard L. Sutton, Jr., who is smilingly tendering you the ostrich egg, is the author of this article. A year ago last month he and his father started on a 47,000 mile trip around the world—a graduation present for Dr. Sutton from his father in reward for his excellent record at the University of Michigan.

After a thirty-seven day voyage from Hamburg we finally put in at Mombasa, the port of entry of Kenya Colony. One day farther south, to Tanga, the entrance to Tanganyika Territory, former German East Africa, and we had arrived! At Mbulu, a tiny settlement boasting of seven white inhabitants when everyone was home, four hundred miles from the coast and three degrees south of the Equator, we abandoned our safari wagon—the name by which we glorified a small Ford truck—and set forth across the plains. A hundred and twenty men accompanied us! As they marched along single file, their loads on their heads, they made a magnificent picture—the scouts leading the way with their spears, the white men walking or mounted on diminutive mules, the gun boys, camera boys, tent boys and personal boys, the cook and the cook's boys, the porters swinging along under their forty to sixty pound boxes, and the posho boys with their sacks of corn—the whole outlined against the open, rolling, grassy country dotted with gnarled, torn trees and termite hills, snow topped mountains in the distance, with the clear African sunlight filtering undimmed through the crisp, clean air of a mile or so above sea level. The little Ciné-Kodak fairly wriggled in its box and glowed with happiness as I covered the marching men and pressed its trigger.

Our marches were governed by the location of the water holes, which in the dry season vary from five to twenty miles apart. The game on the average stays fairly close to water; only the giraffe did we find more than ten miles from this precious fluid.

It is marvelous to the visitor in Africa to find the huge herds of game, not on preserves, but simply living in their natural habitat. Wildebeest and zebras in groups numbered by the hundred, kongoni or hartebeest, in scores; graceful and chic little "Tommies"—an abbreviated term of endearment for the Thompson's gazelle; Peter's gazelle; Grant's gazelle; eland—the biggest of the antelope—all in the greatest profusion. Lions, hyenas, jackals, and leopards are not so frequently seen in the daytime. Lions, marvelous pictures of which have been brought from Africa by persons in a position to devote much time to the business, usually nowadays must be baited in order to obtain daytime views. The lion population has undoubtedly become lessened by the depredations of numerous holiday hunters in East Africa. But by going into their country and daily killing a zebra or a kongoni and leaving the carcasses in the same place over a long period of time, pictures may be obtained without resorting to the game preserves. In fact, on parts of the Serrengetti Plains in Northern Tanganyika and Southern Kenya, we were told that if one simply fire a gun into the air, lions rush in from all points of the compass, eyes gleaming with anticipation, and licking their chops in expectation of breakfast. One would, it was said, be forced to throw rocks at them to make them change poses for new pictures.

We had not the leisure to develop that psychology in the big cats.

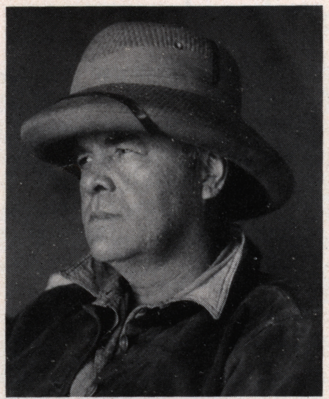
But the herds of other wild animals were our delight. Without even building a blind by a water hole, and miles from game preserves, we were able to gather quite beautiful films of them. We could walk up to within about a hundred and fifty yards of the animals before they showed signs of uneasiness, and by moving very gently toward them I was often able to get within a hundred yards before many moved away. This was sufficiently close for the six inch lens to bring them almost into the camera. At times it was amusing to see how close I could get to them. Leaving the tripod behind, I would walk toward them very

The author, and two of his dusky shadows, filming giraffe on the Tanganyika Veldt.

A Masai woman, generously garnished with necklaces, earrings, bracelets, and anklets.

Dr. Sutton setting forth in a native skin canoe on the Victoria Nile in Uganda, to make movies of the Hippo family.

slowly, and found to my great amusement that by walking sideways or even backward, they would hold their ground much better than with a direct approach. This ruse worked best with the zebras, the most curious animals of them all. As I walked sideways toward them, keeping my eyes fixed on the horizon away from them and seeing their movements only from the corner of my eye, they appeared to become more interested in what I was watching than in myself. One intelligent, sleek, sport model was the most curious animal upon the veldt. At two hundred yards, he only glanced at me; at a hundred he became very intent, and at seventy-five I felt that he was ready to break. I stopped and clicked off a few feet. Then I edged forward foot by foot to within about forty yards of him. He was torn between two emotions, but curiosity was still uppermost. With ears alert he sniffed and snorted and trotted in a circle, again to face the camera—he took a dainty step toward me—he lifted a hoof as if to take another step, thought better of it and trotted around in another circle. He seemed to feel down in his heart that it would be better to leave, but his curiosity was too strong. And all that was recorded. I was overjoyed!



Dr. Richard L. Sutton, Sr., leader of the expedition, whose Graflex cameras furnished us with the illustrations on these pages. His story of the trip, "The Long Trek," is to be published this summer.

The most striking films we obtained were of giraffes. Though we saw several groups, those near the base of Mt. Gurui within fifty miles of Arusha proved the most interesting. There were about a score of these immense, odd, and peaceful beasts, varying in size from mere youngsters some ten feet in height, to fine old grandpapas nearly twenty feet tall, not at all worried by our presence, that would walk about slowly and awkwardly, seemingly self-conscious before the camera. Groups of three or four stood still with their necks making weird angles with the body mass. They are very rarely shot except for museum purposes—it being fully as sporting to operate on a neighbor's cow, only you can't even eat a giraffe when you've done him to death. The hide when dried (I saw some in a Boer's truck in Moshi) is fully an inch and a half thick, and similar to boiler iron—only not quite so flexible.

Two months in Tanganyika furnished wonderful photographic opportunities and marvelous exercise, and eventually the lions that we had come for—but that is another story.

After our rifle work was over there, we returned to the coast at Tanga, ran up to Mombasa, then the Nairobi and to Kisumu on the Victoria Nyanza. We went around the upper end of the lake on the little mail boat which stops at Entebbe, Port Bell and Jinja in central Uganda. The Victoria Nile begins at the northern end of the lake at Jinja. The Ripon's Falls and the Owen's Falls five miles farther down stream were very beautiful subjects, but the hippopotami that live in the upper end of the lake in the rapid currents where the Nile pours out were quite a challenge. We started after them at daybreak in a native owned and operated canoe, and an hour of paddling took us actually in among them. The big fellows, over a dozen in number, were splashing about in the fast current, diving, and coming up to yawn and show their peg teeth. It was very difficult on account of the movement of the boat to hold the camera with a long lens upon them, and, of course, only a small part of their bodies showed above the water anyway. They were recognizable on the film, and that's about all I can claim. These massive animals habitually come out on the shore to graze in the evenings, and frequently resort for pasturage to the Jinja golf course—the only golf course in the world having ground rules regarding hippopotamus foot prints. You can move your ball out of the holes without penalty!

On returning to Nairobi we settled down for a week in one of the fine hotels of that capital city with its very American atmosphere to have our film developed at the excellent Eastman branch located there. We turned over to them some two hundred film packs, and three thousand feet of Ciné film. All was perfectly processed and for the first time we were able to see the results we had been getting. It surpassed our fondest expectations! Not a tab had pulled off our film, not a pack was lightshot, not a plate was harmed by the long sea voyage or the equatorial climate, not an emulsion was improperly developed or scratched in the development! We felt distinctly inclined to grab the whole staff around the neck one by one and bite their ears off in pure, undiluted exuberance!

Now, kind reader, I'm *not* being paid for this statement—we got results, and are proud to say so!

Attention » » Mr. Ripley!

HERE is an item that might very well be of interest to Bob Ripley, of "Believe It Or Not" fame.

Gentlemen:

I am returning to you, through the Madison McGeein Camera Shop, Toledo, O., my Ciné-Kodak, Model B, with *f*.1.9 lens, which has had a rather interesting experience.

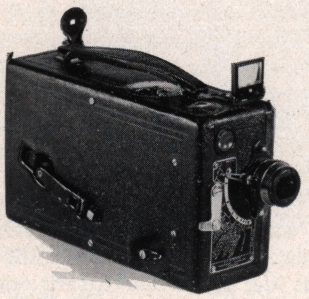
While on a hunting trip in northwestern Ontario last fall, while traveling up the Squaw River, our canoe upset in a particularly bad and fast rapids, throwing guide, canoe-load of equipment and myself into the water. We pulled out at the foot of the rapids and found the only thing we hadn't lost was our hatchet, which speaks for being a good woodsman. That was September 18th. By degrees we retrieved our equipment with the exception of some grub and the Ciné-Kodak.

As I had been appointed "official photographer" on the trip, it made me sick to leave that baby in the bottom of the drink and travel on. Anyway, the man through whom we outfitted, R. L. Vanderbeck, of Nakina, Ont., told me when we got out of the bush that he would go by that particular spillway several times the following winter while running his trap line, and thought maybe he could find it. To make a long story short, six months later he did that very thing, fishing it out of the water on March 23rd, and with the exception of removing the film that was in it and drying it out, it was in the same condition as you now have it. Because of the speed of the water at this rapids, the camera was never "froze in."

As far as the Kodak is concerned, the only things I can see different from the day "we" parted company are, the leather cover is a little loose in one corner, and the lens looks as though it might need cleaning, but I bet it would take a darn good picture the way it is today. You certainly should feel proud of the workmanship and design of your product.

Very truly yours,
PAUL DAILEY

The Electric Auto-Lite Company, Toledo, Ohio.



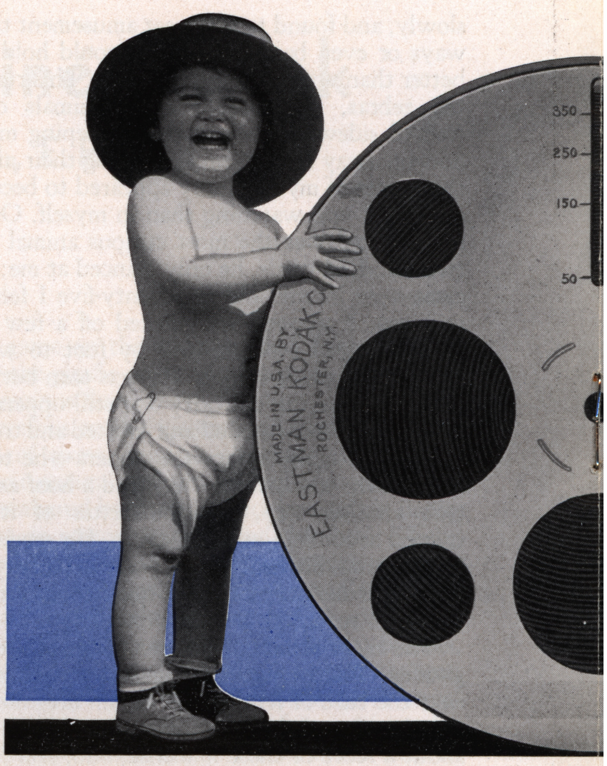
We can add but little to Mr. Dailey's letter, except to say that we have tested his Ciné-Kodak, and his wager as to its working condition is correct.

The illustration at the left is of the very camera under discussion—just as it appeared when unpacked by us! The visible extent of the damage is, as you can see, in the shrinkage of the leather cover—which caused the corner flaps to pull out; and, as you probably cannot see, a broken finder mirror. The invisible damage is minute. The total cost of putting Mr. Dailey's camera in "brand-new" condition could be covered by a $10 bill—and this cost includes a new case, necessary solely because it is easier to supply a new case than to fit a new leather cover to the present one. We exposed a few feet of film in it, *before making repairs*, and have to report the exposures as being of normal photographic excellence!

This is a striking tribute to the sturdiness of the Ciné-Kodak—but it is not recommended as standard camera procedure.

Ciné-Chat

Gathered From Our Mailbag and Notebook



AFTER conducting a world-wide poll all of our own—through the medium of our mail basket—we have to report a landslide in favor of more titling articles.

Among the early voters (exclusive of those previously acknowledged) are to be found the names of J. Gordon Thomson of Huntington, L. I.; Mr. Oliver S. Banes of Rochester, N. Y.; Mr. Joseph S. Moore of Kansas City, Mo.; Mr. Henry Mayer, Jr., of Hightown, N. J.; Mr. Norman Mills of Jersey City, N. J.; Mr. Earl A. Robertson of Indianapolis, Ind.; Mr. J. Walter Toner of Portsmouth, N. H.; Mr. B. W. Johnson of Owatonna, Minn.; Mr. John A. Kunz of Huntingdon, Pa.; Mr. H. C. White of Toronto, Canada; Mr. Irving Combs of Cedarhurst, L. I.; Mr. Gerald B. Jackson of Midland Park, N. J.; Mr. Alfred W. Hickman of Philadelphia, Pa.; Mr. T. V. Connor of Denver, Col.; Mr. William Bixler of Ephrata, Pa.; Mr. J. Launcelot Lester of Key West, Florida; Mr. James Kelly of New York City; Dr. Charles F. Harris of Stanley, Wis.; Mr. H. G. Newbrand of Philipse Manor, N. Y.; Dr. Homer M. Shelden of Kansas City, Mo.; Mr. E. Sakier Welch of Readville, Mass.; Mr. Robert C. Turnbull of Bath, N. Y.; Mr. Irving Randall, Jr., of Woodberry Forest, Va.; Mrs. A. V. Murtha of Pontiac, Mich.; Mr. J. V. Hustings, Jr., of Philadelphia, Pa.; Mr. E. F. Baner of Minneapolis, Minn.; Mr. M. S. Moore of Wyandotte, Mich.; Mr. T. R. Jacobson of New York City; Dr. S. Calvin Smith of Philadelphia Pa.; Mr. S. M. Rosenstock of Cohoes, N. Y.; Dr. Alfred C. Wood of Philadelphia, Pa.; Mr. C. P. Ehlers of Chicago, Ill.; Mr. Stanley J. Lynch of DeKalb, Ill.; Mr. Felix L. Chieco of Huntington, L. I.; Mr. Ralph E. Jenny of San Diego, Cal.; Mr. I. B. Yates of Chicago, Ill.; Mr. Erich Brand of Fort Wayne, Ind.; Mr. William A. Bryant of Brookline, Mass.; Mr. John Zeiss, Jr., of Beverly, N. J.; and Mr. E. K. Jenkins of New York City.

The "ayes" have it!

And, by the way, from "The Springfield Union" of Springfield, Massachusetts, "There is an especially helpful and valuable article in the March issue (of the Ciné-Kodak News) on the simplest and easiest way to make home-movie titles for films that we have ever seen."

Considerable interest in our articles on Continuity is likewise reflected in the letters of many of our readers. They, and undoubtedly you, too, were keenly interested in the announcement of "Your First Fifty Pictures" appearing in the center spread of the June issue. Your comments on this booklet will be very welcome.

Mr. E. H. Hagen of Appleton, Wisconsin, recently brought up a point which has quite likely puzzled others of our readers, "In recent numbers of the Ciné-Kodak News the suggestion has been made that the action of a scene may be projected in reverse order by photographing the scene upside down and then turning the processed film end for end. Does not this transpose the right and left sides of the scene?"

No, it does not. What you actually do is to cut the scene to be reversed at both ends, wheel it around 180 degrees, and then splice it into the balance of the film. Objects that *otherwise would appear* on the wrong side of your screen, were the film not reversed, are therefore returned to their proper positions—and are also right side up. The only difference between such a scene and the others is that your subjects will perform backwards.

Mr. Irving Combs of Cedarhurst, Long Island, wrote to tell us of his title work and made one criticism—"The Ciné-Kodak News is just great, but there is one thing the matter with it. It is too small." Perhaps so—we have just compared it with the Saturday Evening Post and the difference *is* perceptible—but just you try and get up twelve pages a month on this important subject of amateur movie making, maintain interest, please *all* of your readers, and not repeat yourself!

Which, by the way, brings us to a brief note received from Mr. A. C. Snively of Toronto, Canada, who, after accepting his contributing editorship, chided us with, "Why, when depicting skiing (referring to our February cover) pick on two utterly hopeless beginners? Obviously their first time outside the studio. Why?" How were we to know? We were out on skis for the first time ourselves at Lake Placid the morning of the day that picture was made. After recuperating during lunch we limped out with our Graflex on the alert for likely subjects—and let us tell you that that couple stayed vertical a lot longer than we did. They certainly looked like experts to us.

Mr. Leroy Segall, whose movies of the Milwaukee Zoo were mentioned in our March issue, has added another reel of animals to his son's film library—this time he has gone domestic. He has to report the children as being fully as interested in the antics of porkers as they were in panthers. Incidentally, Mrs. C. R. Hatheway of Litchfield, Connecticut, wrote us, "I am extremely interested in your article, 'Mr. Segall Shoots the Zoo.' My small 'Billy' shares the same intense interest in animals that Billy Segall does. Is there any way that I could buy a duplicate of it?" We referred Mrs. Hatheway to Mr. Segall, who, we understand, gladly cooperated in the appeasement of the zoological complex of Master Hatheway.

From Mr. George J. DesRosiers of San Francisco, "I thank you cordially for the honorary contributing editorship appointment, and beg of you to accept my most gracious courtesies."

Mr. DesRosiers' particularly thorough

400
300
200
100
KODASCOPE REEL

Heard from Our Writing Readers

suggestions and criticism are appreciated.

Mr. Charles Hepp of New York had us worried for a moment with, "The writer has just finished going through the April issue of the Ciné News and thinks that your different columns deserve some real honest to goodness comment. I feel that every Ciné owner has in your magazine a real friend, and the only fault to be found, I think, is that it's too long a time between chapters." Mr. Hepp requests articles on interior lighting. We will certainly have to work up such articles soon. Several readers have requested this information and we will publish it in the near future, we promise you.

From Mr. F. Delhaye of Chicago, Illinois, "Everyone wants to see what they look like in movies. They expect you to take them. I did. When they came back later to see the results, they would only sit and look at themselves—the rest didn't seem to mean a thing to them. It is not possible to make a play for everyone (there are too many) and at the same time I want to take them all. If they only would be doing something, which, when shown to someone else, would be entertaining." Some of the things grown-ups can be doing before the camera which will add interest to their scenes are as follows: Reading a book, lighting a cigarette, stepping into a car, talking to another person, examining a flower, borrowing a newspaper, hailing a taxi, teeing a golf ball, taking a still picture, feeding a pet animal, lighting a fire, raking leaves, launching a canoe, fishing, chopping wood, painting. And some of the things the youngsters can do are: drinking milk, playing dominos, fishing in a bucket, playing a mouth organ, digging in the ground, riding or driving a live or stuffed animal, building a house of blocks, shooting marbles. These things, in themselves, add a great deal of interest to such movie snapshots. When they are taken in close-ups they gain more interest. When unusual camera angles are brought to play upon them, they may become very important scenes of your film library. Picture, for a moment, the effect you would get with several of these suggestions were they filmed upside down for the securing of reverse action.

Mr. M. F. Long of Honolulu, Hawaii, writes, "It is the experience of this ornry member of the consulting staff that one reel of trick shots gets more brags than a sack full of little 'Mary drinking her milk.'" True enough, but little Mary and her contemporaries will always reign supreme before the camera's lens. Nevertheless, we will have to get together some data on trick photography for an early issue.

Mr. D. DeCesere of Bangor, Maine, contributes, "For some time I have been receiving two copies of the Ciné-Kodak News. I appreciate your attention but think you might send *one* of them to somebody else. It is a very good magazine? (the question mark is his) but I should like to make a few suggestions: Devote one page to trick work with full directions." (Soon) "One-half page to lights and the way of them." (Soon) "One page to questions and answers." (We are right in the midst of them now—your letters will all be answered personally or acknowledged in these columns.) "One-half page to comments from readers, subject to increase." (So say we all of us.) "One page to views and news of experiences in filming, and also comments and hints for making titles, art-wise and otherwise." We are taking Mr. DeCesere's last paragraph in the nature of a compliment—"Congratulations on your new Ciné-Kodak News"—and will continue to so regard it unless advised otherwise, although that question mark in the first paragraph has us wondering.

■ ■

WE have just heard of a totally unexpected matter that is apparently causing trouble to a few of our readers. It appears that some of you are sending in *unexposed* rolls of film for processing. Just what the cause of this is we do not know unless when several rolls of film—some exposed and some unexposed—are gathered into one place, such as a traveling bag, you, not being certain as to just which of them are exposed, send them all on to us for processing.

We almost invariably catch such unexposed rolls before they are processed, and return them to you.

To avoid any confusion from this source we suggest that you open the metal containers of rolls of which you are in doubt—being careful to keep the film tightly pressed against the reel to avoid any possibility of its being light struck—and glance at the "leader," or "trailer," strip. If the film *has* been exposed the word "exposed," will be stamped on the "trailer" strip at intervals of about a foot.

■ ■

LET us remind you once again of "Movie Makers." Its publishers, The Amateur Cinema League of 105 West 40th Street, New York City, still hold open their offer of sending you without obligation or expense a copy of their current issue.

■ ■

CANADIAN camera wielders, and those of our readers vacationing in Western Canada, please note—Eastman Kodak Stores, Ltd., 610 Granville Street, Vancouver, B. C., are now processing both black and white and Kodacolor Film.

Kodascope Libraries Present

Three rollicking comedy hits for your mid-summer nights' entertainment

1. Conductor 1492

THIS is a comedy drama of unusual humor and charm, featuring Johnny Hines and Doris May.

Terrence O'Toole is a young Irishman who decides to seek his fortune in America whence his father had returned after a brief sojourn in the United States some years before. Some very amusing Irish scenes occur at this point. Later, Terry is seen in the capacity of a motorman in a small American city. The president and the vice-president of the trolley company are each owners of forty-nine shares of the stock and the balance of the control is vested in two other shares belonging to a Mr. Rosenthal, who has disappeared. Terry falls in love with the president's daughter (Doris May) and his suit is advanced by his rescue of her young brother who is racing the trolley car in a diminutive automobile.

Terry lives at a boarding house with forty-seven roomers and two baths, requiring tickets for Saturday night ablutions. The tricks employed by the boarders to beat their regular turns are uproariously funny.

Terry's father joins him and contributes very ably to the humor of the story. One of the funniest scenes is a masquerade roller skating carnival in which Terry plays the front legs and an inebriated friend the hind legs of a camel. The antics of this camel in the Camel Walk and other dances on roller skates are extremely amusing.

Near the end of the story the ownership of the missing certificates is divulged in a dramatic manner and their loss is narrowly averted by a thrilling effort of the senior O'Toole, who is rescued from a burning building by Terry.

"Conductor 1492" is one of those rare comedies in which there is just the right balance of humor and pathos, comedy and near-tragedy, to make a picture that is entertaining from the start to finish. Johnny Hines plays the Irish Terry to perfection, while Doris May makes a delightful sweetheart. The hit that this picture made on the professional screen assures the user of the film in 16 mm. form an evening of highly amusing entertainment.

No. 8077; 6 reels; base rental $9.00.

1
ACTION CO.
6

1
POLICE PATROL

2
MOST
INA WATERS

2. A Mid-Summer Night's Steam

THE manager of a small town theater is greatly worried over the small attendance that his shows draw. Bankruptcy threatens; something must be done, and quickly, to avoid concerted action by creditors.

The manager has a brilliant thought. He will engage some bathing beauties as a headline attraction—then the people will come! All arrangements are made, the manager starts for the station to meet the girls—and then the fun begins!

First there's trouble with the taxi motor; then the slippery roads and a traffic cop combine to cause more worries for the frenzied manager and much merriment for the audience. Finally he reaches the station and meets his bevy of bathing beauties—but so late that they have to save time by dressing in the taxi.

Half a dozen girls dressing in a none-too-large taxi results in all kinds of funny complications. So much pulchritude finally seems to make even the taxi dizzy, and it eventually skids through a sign and ends its weird trip. Fortunately, the girls reach the theater in time to save the show.

No. 4114; 2 reels; base rental $2.50.

3. The Non-Stop Bride

TWO men are motoring through the ranch country of the West when their car suddenly stops. Investigation shows that the gas is all gone. One of the men, being more resourceful than discreet, then "borrows" a saddle horse and rides forth to replenish the gas supply.

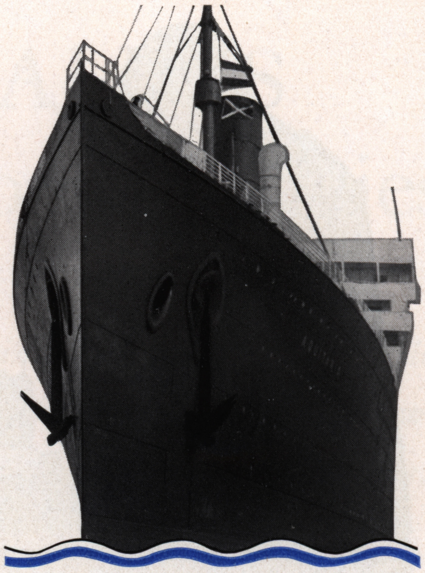
Unfortunately for him, saddle horses apparently cannot be "borrowed" quite so simply in that part of the country, for he soon finds himself pursued by the horse's owner and four ranchers. Not relishing the idea of being hanged for a horsethief, he changes into girl's clothing, and reaches a ranch thus attired. Here his troubles begin anew, for the owner of the ranch—the father of one of his pursuers—falls in love with him and insists on marrying him.

Complications come thick and fast. All ends well—but only after many hilarious situations develop.

No. 4113; 2 reels; base rental $2.50.

July Cinegraphs

For Those Who Have Cruised The Mediterranean » Or Would Like To



THESE are the first five of a series of Cinegraphs covering points visited in Mediterranean cruises.

Each Cinegraph is 100 feet in length, and is priced at $7.50.

Tunis and Carthage—No. 1560

The Cinegraph gives a very good idea of Tunis. It shows its narrow, often unpaved and frequently dirty streets, its well-furnished bazars, its splendid mosques.

Only three miles from Tunis are the ruins of the ancient city of Carthage. Although numerous wars and the ravages of time have left but remnants of this ancient city, the ruins of huge temples, aqueducts and amphitheaters are impressive reminders of its former grandeur.

Beirut and Baalbeck—No. 1561

This is an excellent picture of the ancient Syrian seaport, Beirut, with which many Americans are acquainted through the American University there. This most interesting Cinegraph gives views of the University, and shows many out of the way features of this Far Eastern port.

Included in this Cinegraph are glimpses of Baalbeck, "city of Baal, the sun-god," once the most magnificent of Syrian cities. The ruins of its palaces, fountains and monuments are entertainingly shown.

Rabat and Fez—No. 1559

In this Cinegraph one visits Fez and the fortified seaport at Rabat.

Perhaps the most striking features of Rabat are the Sultan's palace and gardens, the beautiful minarets of the mosques, and the varied occupations carried on in the streets.

In Fez, one finds himself in an ancient Mohammedan city that is still an important educational center. Its narrow streets, mosques and largely Moorish population offer many interesting picture possibilities.

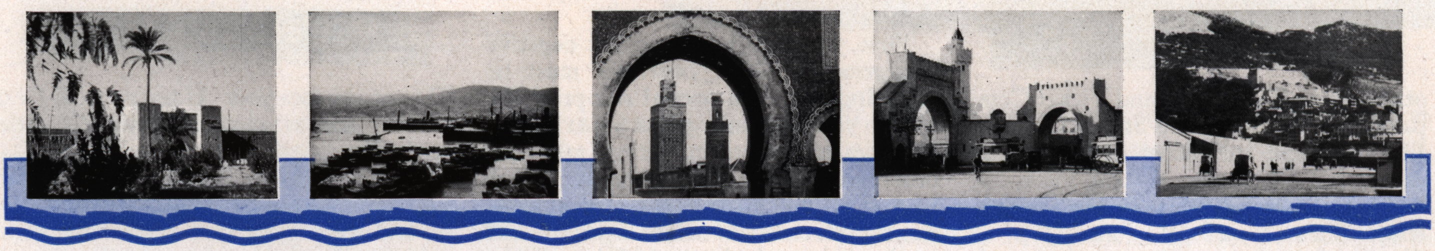
Gibraltar—No. 1557

This Cinegraph is an interesting picture of the well-known fortress.

Gibraltar is first seen from the ship, thus giving a good idea of the rocky promontory. Then follows a tour of the town, and visits to its shops, which, because the city is a free port for most imports, are always popular with visitors. The ascent of the huge rocky point is then made, and views are shown taken from the fortified artificial galleries. It is said that these are the first motion pictures to be made from the galleries.

Marrakesh, Morocco—No. 1558

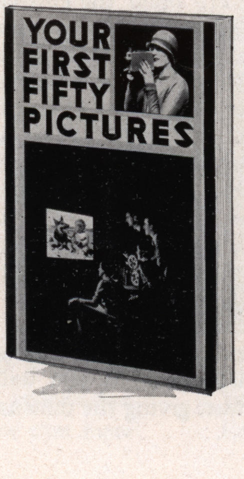
This Cinegraph gives a very good picture of the native life of a Moroccan city. It shows the market place, with its haggling merchants; water carriers, with their goatskin water bags; a public letter-writer in his open air "office," and other interesting glances at the everyday life of the inhabitants.



Have You Written For Your Copy?

IF YOU by any chance failed to note our announcement of "Your First Fifty Pictures"—a 64 page booklet containing fifty miniature movie outlines—in our June issue of the News, you will be interested to learn that copies of this valuable, free publication are still available.

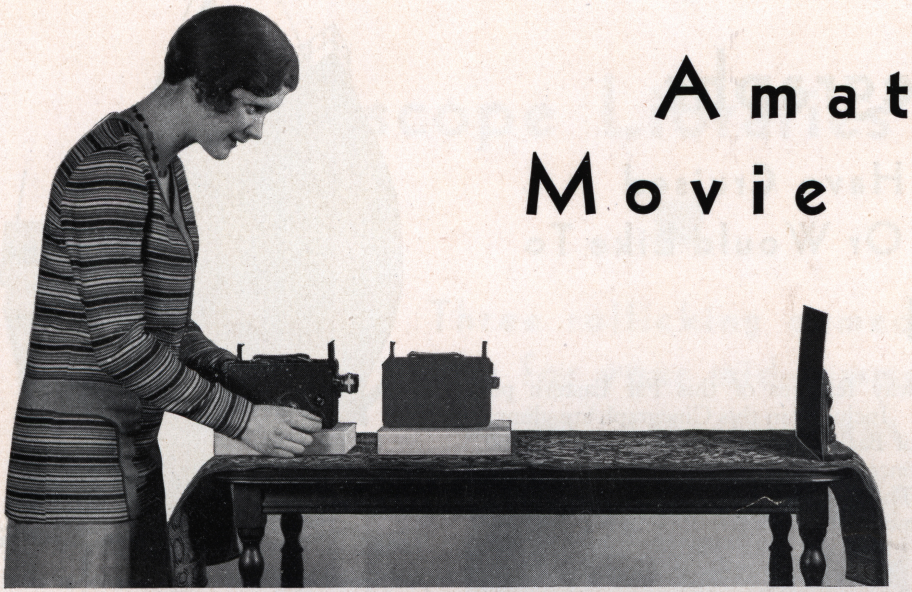
"Your First Fifty Pictures" is aimed at the very worth while target of picture interest. The technical aspects of movie making are dealt with not at all—the photographic rules of thumb merely touched upon—but there are many definite and explicit examples typifying the methods by which the all-important interest of your home movies may be enhanced by the application of Continuity, Close-ups and unusual Camera Angles.



Even the most commonplace incidents and occasions can and should form the basis for interesting little movies. "Your First Fifty Pictures" supplants the question mark to the "How?"

A wide variety of events is covered by the fifty outlines. But the procedures exemplified in them are equally applicable to all other subjects and occasions.

You should have a copy of this booklet—there is no expense or obligation whatsoever attached to it—merely drop a line to the Editor of the Ciné-Kodak News.

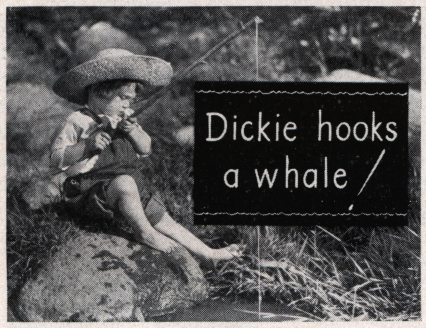


Amateur Movie Titles

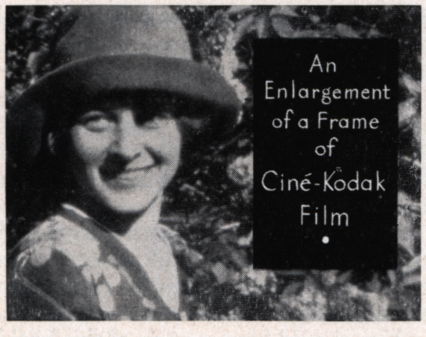
4.

How to make them from portraits and enlargements of frames of Ciné-Kodak Film and snapshot negatives

THE illustration above depicts the correct set-up for title making with any Model B or BB *f*.1.9, *f*.3.5 or *f*.6.5 Ciné-Kodak. Let us remind you that gummed paper letters are available in white, black, or in color at little expense from your stationer or, among others, from The Tablet and Ticket Company, 1021 West Adams Street, Chicago, Illinois. These are almost as effective as expert hand lettering in most instances, and in some, preferable, as we shall demonstrate. Sizes "P-19," "P-1" and "P-3" as illustrated in their catalog are suggested.



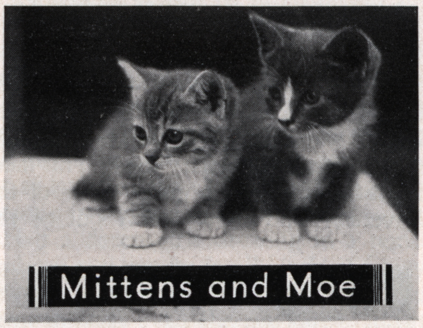
Ciné-Kodak should be placed upon the 1½ inch block of wood. This raises the camera's lens to a position 4½ inches above the plane upon which the title card rests; and, therefore, to the vertical center of the 9 x 12 inch title card. Space your camera and card so that the lens of an *f*.1.9 Ciné-Kodak is 28 inches from the card. With *f*.3.5 Ciné-Kodaks the camera is placed 22 inches from the card and the portrait attachment should be used. An exception to the above is the earlier Model B *f*.3.5. An easy way to identify this camera is that a colored screen appears in front of the reflecting finder lens when the portrait attachment is used. *This* camera should be placed 28 inches from the title card. All *f*.6.5 Ciné-Kodaks should be placed 22 inches away. Focus all *f*.1.9 Ciné-Kodaks so that the letter "F" in the word "FEET" appears directly in back of the engraved focusing rule. Sight through your *eye level* finder to center your camera from either side of the title card. Judge your diaphragm stop in the same manner as for any other close-up. All set?



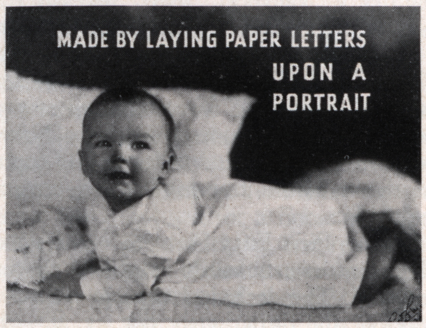
First, let us talk of snapshot negative enlargements. Good negatives must be used. Indicate on a normal size print the section you wish enlarged to 9 x 12 inches. Your dealer or photo finisher will take your order, and it will cost *less* than $1. Ask to have it on dull matte paper. Such enlargements make excellent title backgrounds and need in no way be harmed when used for titling. They may later be framed or placed in your picture album! Here's how. Instead of hand lettering or pasting the gummed letters directly upon your enlargement, use one of the two following ruses. *Lay* your paper letters upon the enlargements, or, either hand letter or lay your gummed letters on a panel of black show card and *lay this* over part of the enlargement. Then strap your camera and block of wood to a board and up-end it so that your Ciné-Kodak points directly *down* at the title card—which rests upon the floor or ground the proper distance from the camera.

Framed or unframed portraits as large or larger than 9 x 12 inches are to be found in many homes. It is no great task to remove them from their frames. They may be handled in the same manner as snapshot enlargements. If you will drop the Editor a line, giving the dimensions of the portrait, and stating whether it is horizontal or vertical, we will give you the correct measurements for your camera set-up.

Six and one-half inches by eight and one-half inches is the safe limit to which a clearly exposed frame of Ciné-Kodak film should be enlarged—see page 8 of our March issue.

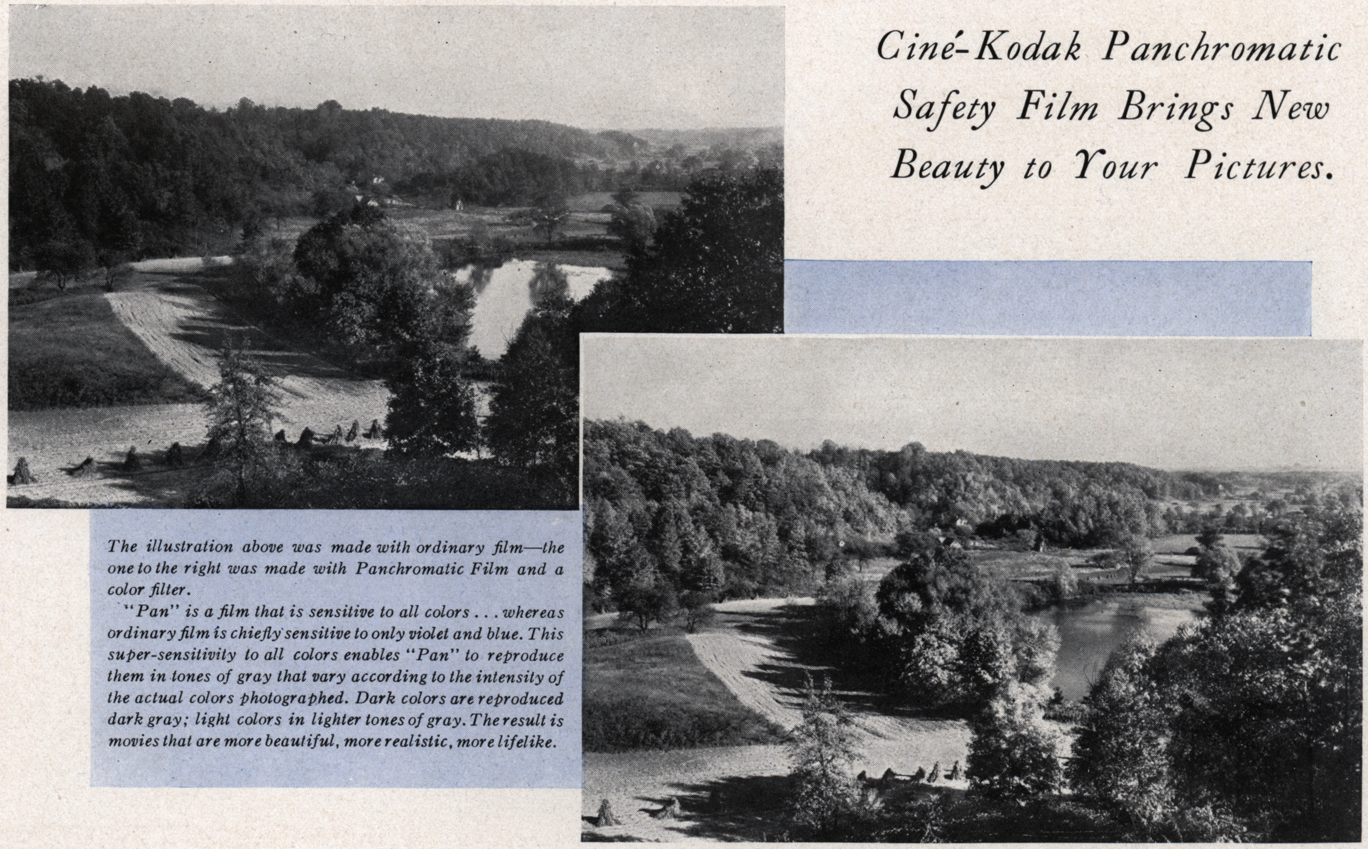


This establishes your distance for all *f*.1.9 Ciné-Kodaks as 20 inches from the title card. The height of the wood block is ¼ inch. This distance is really too close for *f*.3.5 and *f*.6.5 Ciné-Kodaks to focus sharply, and we suggest that you mount your enlargement upon a 9 x 12 inch piece of black six-ply showcard and use it to *illustrate* your title and not to form the entire title. The enlargement should cost you about $2, which price includes a 3 x 4 inch negative from which other prints may be made. Many photo finishers have installed Ciné-Kodak enlargers. If yours has not, address our Service Department at Rochester.


MADE BY LAYING PAPER LETTERS
UPON A
PORTRAIT

TRUE COLOR VALUES
In Black and White Home Movies

Ciné-Kodak Panchromatic Safety Film Brings New Beauty to Your Pictures.



The illustration above was made with ordinary film—the one to the right was made with Panchromatic Film and a color filter.

"Pan" is a film that is sensitive to all colors . . . whereas ordinary film is chiefly sensitive to only violet and blue. This super-sensitivity to all colors enables "Pan" to reproduce them in tones of gray that vary according to the intensity of the actual colors photographed. Dark colors are reproduced dark gray; light colors in lighter tones of gray. The result is movies that are more beautiful, more realistic, more lifelike.

You can have better movies . . . . as easily as the ordinary kind, and at only a very slight additional expense . . . . by simply using Ciné-Kodak Panchromatic Safety Film.

The Illustrations Tell the Story

THE two photographs reproduced above clearly illustrate the advantage of "Pan" over ordinary film. The pictures were taken at the same time, under identical conditions. The one at the left is typical of movies made with regular film. Although it was made in the fall, when the reds, browns, yellows and greens of the foliage were clearly visible to the eye, the picture does not effectively indicate the color values. There is a lack of detail, and a monotone effect that greatly detracts from the actual beauty of the scene.

Now look at the "Pan" picture on the right. Notice the sharp detail. See how the trees, instead of showing as masses of gray of almost the same tone, are reproduced in tones corresponding to their actual relative colors. This separation of the reds, browns, yellows and greens results in a picture of far greater beauty—one that more nearly shows the scene as the eye actually saw it, and as you would like to see it on your home movie screen.

Ciné Kodak
Panchromatic
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Ciné-Kodak film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U.S. Pat. Off.

Beauty Before Impossible

"Pan" shows up to equal advantage wherever realism or beauty is dependent upon true color values. It improves practically every form of movies. Subtle shadings of skin, hair and eyes in portrait work, the full value of colors in flowers and costumes, magnificent cloud effects . . . all are yours with "Pan." After you have used it once, you will never be satisfied with ordinary film.

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with "Pan." Start now to use Ciné-Kodak Panchromatic Safety Film with a color filter—your movies will immediately reflect its many advantages.

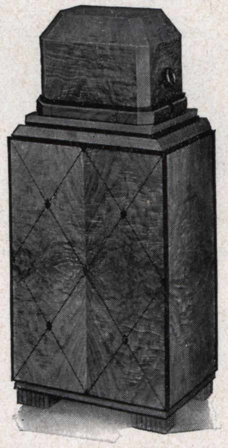
"Pan" is $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for Ciné-Kodak, Model B or BB, *f*.1.9, is $2.50; for Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is $1.00.

EASTMAN KODAK COMPANY, Rochester, New York.

A Movie Projector combining Beauty...Utility...Convenience

The Library Kodascope and its cabinet make showing movies almost as easy as turning on your radio.

all in one



When not in use, the Library Kodascope and cabinet form a dignified ensemble worthy of a place in the finest home. The Library Kodascope is $300; the cabinet is $150. They may be bought separately or as a unit.

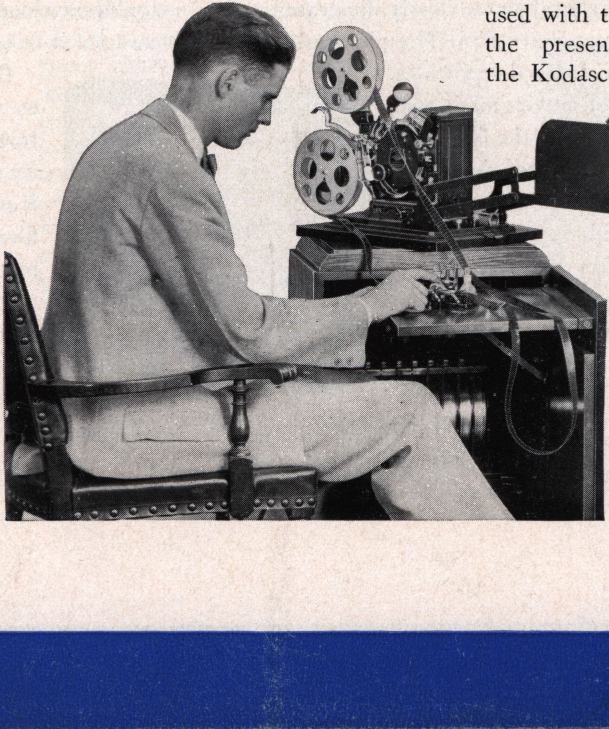
ONE reason you enjoy your radio is because it is easy to operate. You turn a switch, perhaps make a few slight adjustments, and your program begins. You don't have to get the set out of a closet, find a place to put it, and store it away after you are through with it.

For the same reason, you will like home movies shown with the Library Kodascope—for when used with the cabinet, the Library Kodascope is as convenient and practical as your radio. As for beauty, it is made to fit harmoniously into the finest homes.

Like the radio, the Library Kodascope and cabinet are kept in your living room or library—or any place where fine furniture is appropriate. When not in use, they make a dignified ensemble, the cabinet's simple yet pleasing lines and ebony-inlaid walnut harmonizing perfectly with furniture of practically every period.

The Library Kodascope projects movies on either a small, self-contained, translucent screen or on a larger screen. Pictures may be shown on the translucent screen in daylight or in a brilliantly lighted room. The Kodascope (basically Model B) is self-threading and is the highest type of home movie projector.

The cabinet contains compartments for twenty-six 400-foot reels, a Kodacolor screen with stand, and ample room for storing the Ciné-Kodak and accessories. A hinged shelf facilitates editing and splicing, and provides a place for reel containers during projection. This shelf is shown in the illustration below.



There is ample room for splicing and editing on the shelf that is hinged on the cabinet door. A Kodacolor screen is clipped beneath the shelf. A deep drawer holds the stand for the screen, and gives space for the Ciné-Kodak and accessories.

Now you can convert your Model B into a Library Kodascope

If you have a Kodascope, Model B, you will be glad to know that it is possible to obtain the walnut base, with the translucent screen and its fittings attached, and the walnut case, of the Library Kodascope. Your own Kodascope, Model B, with these additions, may then be kept permanently in your living room or library, or may be used with the cabinet. You can still use the present fiber case for carrying the Kodascope when showing movies in friends' homes.

The cost of the Library Kodascope base, case and 1-inch lens is $50.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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